796
794 supposedly there is competition among them as to which night
[565] will be the loveliest. This becomes more expensive each year, however, and the patrons are becoming less willing to donate money. This festival is most enjoyed by the lower classes. It is avoided by members of Class B, who in many instances are nevertheless called upon to be patrons.

796 The festival takes on a carnival aspect each night, with
[525] booths set up in the streets by professional people from Sal-
[275] vador and Centro. The booths have wheels of fortune and guessing games, and sell sweets and drinks. After the religious celebration in the chapel, everyone goes out into the square to talk, play games, and dance.

796 The day before the first Mass of the festival is celebrated,
794 the chapel is thoroughly washed by the women participants of
358 the African cult house, who dress up in their many starched
[291] skirts and bandanas and go to the well as a group for water, which they take to the chapel to throw on the floor. A few lit-
[535] tle barefoot girls wash down the floor with brooms. After the
[565] washing the women go out dancing in the streets. They dance on every street in town and ask for alms. This entire procedure, known as the lavagem (washing), is much frowned upon by members of Class B.

796 Most of the ordinary town life ceases during these nine days,
for everyone is tired after staying up so late at night. The day of the patron saint of the town falls during this festival, and is passed over with nothing more than a simple Mass celebrated in the mother church in his honor. The people of the rural
[794] area of this parish do not observe the day of the patron saint at all. The day after the nine-day festival, a group of young men go out dancing and singing in the streets, asking for alms to make a large feijoada (feast of beans) at night. This is called mazorra (the clowns). After this the men settle down again to their fishing, for by now their money is all used up.

The next festival on the calendar is the second of February, when the nearby towns of Centro, Conselho, and Morro celebrate the day of their patron saint. People from Vila Recôncavo go to one or another of these three towns, although not
[778] in great numbers. The majority go to Conselho, which has the reputation of being a holy place, and to which pilgrimages are frequently made.

[565] All festivities end during Lent, which is quietly observed.
[184] It is interesting to note that Carnaval, which takes place the three days before Lent, is observed in Vila Recôncavo only among members of Class A.

4: Pierson Z-4, 5 (1935-1937) 1967
SOll Bahia Brazilians SOll

very light. Her mother is a *sarará*, her grandmother is a dark mulatto with kinky hair, and her husband is also a dark mixed-blood. Her family, it is said, has gradually risen from the lower class by reason of constantly taking advantage of every educational opportunity, by increasing their economic competence, and by deliberately cultivating "good manners."

At a "night club," where there were gambling, liquid refreshments, and partners for dancing, of 128 guests,[17] 62 were whites, 40 were *brancos da Bahia*, 21 were mulattoes (several quite dark), 1 was a *cafuso*, and 4 were blacks. Of the 26 female entertainers (dancers and singers), 19 were whites,[18] 4 were *brancas da Bahia*, and 3 were mulattoes (all very light). None of the darker patrons danced during the evening.

In the main gambling-room the group about the table were principally whites, with a few light mulattoes and an occasional dark mixed-blood. In the hallway near the entrance, however, was another gaming-table where stakes were lower. It was patronized principally by dark mulattoes, together with an occasional black, a few *brancos da Bahia*, and very few whites.

Carnival at Bahia lasts three days and is perhaps the most popular festival of the year. At the close of one celebration plans are immediately set on foot for the next. From time to time throughout the ensuing twelve months, newspapers carry reports of the development of these plans, and, beginning about a hundred and fifty days before Carnival, a regular daily feature appears, the time before the big event being checked off, day by day, much as United States newspapers sometimes check off the days preceding Christmas; except

[17] On September 26, 1936. [18] Including a very swarthy Syrian girl.

4: Pierson Z-4, 5 (1935-1937) 1967
SOll Bahia Brazilians SOll

front of the Church of Bomfim, booths are erected, each of which has been named for the patron saint of the proprietor or bears an inscription like *Fé em Deus* ("Faith in God"), *Salve a Nova Aurora* ("Hail to the Dawn"), or *A Bahianinha* ("Dear Little *Bahiana*"). At these booths one may purchase such famous Bahian dishes of African origin as *aberém*, *caruru*, *vatapá*, *efó*, and *acarajé*, as well as drinks and other refreshments. *Kermesses*, or small booths given over to games of chance similar to those of traveling "carnivals" in the United States, bear such names as *Lua Cheia* ("Full Moon") or *Abrigo dos Filhos do Povo* ("Shelter for the Children of the People"). A brass band, composed of blacks from the fire department in uniform, plays intermittently from a raised platform in the center of the square.

At night the entire front of the church is ablaze with electric lights. Fireworks almost constantly sputter and bang in the air. An immense crowd mills about the *adro*, while other people sit at tables, eating, drinking, talking, and watching the festivities. About two hours after midnight, the *terno* of *Os Ciganos* ("the Gypsies") appears. It is a band of approximately thirty people, marching two abreast, ten musicians with brass instruments in the lead, followed by a dozen young men each of whom holds aloft a wooden staff branched at the top and lavishly decorated with paper flowers and Japanese lanterns, and an equal number of girls twelve to fourteen years old, dressed in gypsy costumes and shaking castanets and tambourines. After parading around the square, the *terno* halts in front of the church, greets the patron saint, then turns and ascends the platform vacated for this purpose by the band. The girls dance, sing, and play their instruments while one of the men performs a frenzied dance, twirling round and round a standard bearing the name and insignia of the terno.